



# Groove Grove Graphics

## press release & media kit

for immediate release



an exhibition of graphics, design and music exploring rebellion, hedonism, and the world-shaking music of West London

at londonprintstudio

425 Harrow Road, London W10 4RE  
Nearest tube station Westbourne Park

<http://groovegrovegraphics.blogspot.com/>

**Opening party** 8th July, 6.30pm - 9pm

**Exhibition runs** 8th July - 2nd October

**Gallery open** Tuesday - Saturday, 10.30am - 6pm, admission free

### Media Kit Contents:

1. Press Release.....	2
2. Short Copy .....	4
3. Featured Artists.....	5
4. Interview Extracts.....	7
5. About londonprintstudio .....	10
6. Suggested Storylines .....	11
7. Press Contacts.....	12



## 1. Press Release

*A selection of high-res images to accompany this press release are available on request.*

Revolution, rebellion, hedonism and the world-shaking music of West London explode onto the stage of london**print**studio's latest exhibition *Groove Grove Graphics*, opening at the Harrow Road gallery on Thursday 8th July.

Inspired by West London's spectacular contribution to pop culture, london**print**studio presents an outstanding exhibition of graphics, fashion, music and design from the early 50s to the present day. Over the years, West London has been home to musicians and bands as diverse as the Beatles, Jimi Hendrix, The Who, Freddie Mercury, Seal, All Saints and, more recently, Lily Allen. Time and again, successive waves of new music have grown out of the area's varied communities of economic migrants, political exiles, middle class incomers and young hedonists, going on to play a major role on the global music scene. The area was at the centre of London's underground and punk culture in the 60s and 70s, was the setting for Colin Maclnnes' mod classic *Absolute Beginners* and featured in the notorious film *Performance*, starring Mick Jagger. Ladbroke Grove and the Westway also have a mythical status in music history as the likes of The Clash, Motorhead and The Who settled here amongst legendary record companies Trojan, Stiff, Rough Trade, Island and ZTT. london**print**studio director John Phillips explains what makes West London's musical tradition so special: "of course there are other cities which can boast of their musical heritage. But to have this volume and variety of music concentrated in just this one area of West London, and to *keep on* doing it not just for ten years, but for fifty, sixty years - that is, I think, unique - anywhere in the world." The journey through jazz, calypso, skiffle, underground, mod, prog rock, glam rock, reggae, dub etc is one that london**print**studio shares with its surroundings: in its 1970s incarnation as the Paddington Printshop, london**print**studio helped a number of young and aspiring artists in the reggae, punk and indie music scenes - including Joe Strummer and the Sex Pistols - to produce their earliest fliers and posters.

Reflecting the richest soundtrack of all time, the upcoming exhibition *Groove Grove Graphics* features the work of graphic artist Barney Bubbles (whose album covers include Elvis Costello, Ian Dury and Hawkwind), previously unseen photographs of the 'father-of-dub' King Tubby's studio, work by pioneering British design group Hipgnosis (who produced the covers of *Dark Side of the Moon* and also the original paperback *Hitchhikers Guide to the Galaxy*) as well as new interviews with featured artists such as John 'Hoppy' Hopkins. As well as being a renowned photographer and political activist, Hoppy also co-founded the 1960s' UFO club, which was frequented by Jimi Hendrix and the club's house band - Pink Floyd. Photographic prints by Hoppy, Stella Whalley, Julian Yewdall, Jamie Reid, Rod Vass and John Gladdy will be displayed alongside rock and pop memorabilia and a collection of vintage fashion pieces (designers include Biba,

Ozzy Clark and Zhandra Rhodes) dating from early 60s through to punk. Visitors will also be able to see an impressive collection of original record sleeves, kindly loaned by members of the local community.

*Groove Grove Graphics* is presented by london**print**studio, and grew out of the hugely successful *Agitpop* exhibition (Feb - May 2008). The exhibition has been curated by Jane Goodsir and John Phillips, and is supported by members of the Bring into Being internship scheme.

*[559 words]*

## 2. Short Copy

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*[273 words]*

Revolution, rebellion, hedonism and the music of West London that shook the world: london**print**studio presents Groove Grove Graphics - a new exhibition of visual arts, fashion, music and design, inspired by West London's spectacular contribution to world pop culture from the early 50s to the present day. Opening July 8th.

*[50 words]*

### 3. Featured Artists

**Janette Beckmann** is an English documentary photographer born in London and living and working in New York. [www.janettebeckman.com](http://www.janettebeckman.com)

**David Corio** has lived and worked in London and New York City, and his work has been published in the New York Times, The Times, the Telegraph, Rolling Stone, Q and Mojo. [www.davidcorio.co.uk](http://www.davidcorio.co.uk)

**Phoenix Day** lives locally and has photographed street life and street styles for many years.

**Dudley Edwards** is a painter and designer running Amazed, a design company. In 1966 he formed hip design company Binder Edwards & Vaughan, producing fab and groovy murals, painted cars and furniture. Jimmy Hendrix and Paul McCartney played at the first Son et Lumiere they staged and Dudley and Doug painted a piano for Paul on which he composed *Getting Better*. [www.amazedltd.com](http://www.amazedltd.com)

**John Gladdy** [www.john-gladdy.com](http://www.john-gladdy.com)

**Dave Hendley** is a reggae photographer, journalist and compiler. He started writing for Blues And Soul Magazine in late 1976. In 1979 he co-founded the Sufferers Heights label. He took many iconic photographs of reggae artists and worked in the West London reggae scene and with Trojan Records. He teaches photography at Central Saint Martins College of Art & Design in London.

**John 'Hoppy' Hopkins** is a freelance photographer and political activist whose images of protest and the pop culture explosion of the 1960s have come to define this pivotal moment in British history. His photographs have an immediacy as well as an intimacy which reflects the humanity of his subjects, whilst at the same time leaving the viewer in no doubt of their broader significance and historical impact. He played a major role in the late 60s underground scene, and established the UFO club with Joe Boyd, with Pink Floyd as the resident band. View photographs, IT (International Times) covers and writings by the artist at [www.hoppy.be](http://www.hoppy.be)

**Mike MacInerney** is a painter whose current work comments on everyday experiences using contrasting pictorial ideas and methods of practice. During the 1960s Mike did commissions for Osiris and Big O promoting London events such as the first gathering of psychedelic culture at the UFO club in Tottenham Court Road, the 14 Hour Technicolor Dream concert at Alexandra Palace and the Legalise Pot Rally held in Hyde Park in July 1967. [www.mikemcinnerney.com](http://www.mikemcinnerney.com)

**Jamie Reid** created the iconic album cover for the Sex Pistols' *Never Mind the*

*Bollocks*, as well as for several of the band's singles including *God Save the Queen*. [www.jamiereid.org](http://www.jamiereid.org)

**Ron Reid** was the house photographer for The Marquee Club in London, and official photographer for the Monster Raving Loony Party. On his beloved bicycle, he became a fixture around Portobello Road in West London, and he lovingly recorded the area's street life as well as its annual festivities at Carnival time. <http://ronreid.info>

**Rod Vass** is an illustrator and designer. He currently runs his own company (Armordillo) specialising in the creation of sculptures, sets and props for the international film industry and other clients. He worked on the two covers for the Paddington-based Silver Camel label when he was living in the area.

**Stella Whalley** contributes previously unseen photographs of King Tubby's studio (Radio repairman turned producer King Tubby - Osbourne Ruddock - was the originator of dub music in the 1960s.) As a freelance music photographer in the 1980s, Stella worked on assignment for NME in Jamaica covering the reggae scene there as well as the UK. Stella is now an artist and university teacher and runs the MA course at londonprintstudio. Artist's website: <http://stellawhalley.com>

**Julian Yewdall** graduated from London College of Printing in the late 70s where he studied Photography, Film and Television, and has since worked as a freelance documentary film editor and photographer. He was formerly a member of 1970s rock band The 101ers, and is now best known for his iconic images of Joe Strummer and the Clash.

## 4. Interview Extracts

*A number of interviews with featured artists and musicians have been conducted as part of the Groove Grove Graphics exhibition - full footage may be available on request. Extracts from the interviews follow below:*

### **Revolt into Style**

Joe Boyd: 'The thing I noticed in Britain was clothing. The US wasn't quite as tribal; nobody put a lot of effort into dressing up. In '64 in a London folk club I saw this guy - I was completely dumbfounded because he had these white boots on, this white trenchcoat tied tightly at the waist with a belt, his hair all bouffant - he just looked extraordinary. I'd never seen anybody look like that so I thought, obviously homosexual. It was still a shock to see somebody be flamboyantly feminine. I said, who's that guy? It was Rod Stewart.'

### **Street art**

Dudley Edwards: 'We painted everything we had the opportunity to paint. We were forerunners of graffiti artists in that sense - the swinging sixties thing was already happening, but we were the first to take it out as street art. We did the facade of Wolf Olins, furniture, painted cars. We'd have painted the pavements and streets if we could. We discovered that a guy called Etchie Powell was responsible for 90% of the fairground art in this country, so we went to meet the master. An unassuming guy working in a backstreet in Battersea - he showed us all the techniques he used.'

Joe Boyd: 'By '67 we had regular Friday nights at UFO and decided to have a big poster. I knew a guy, Nigel Waymouth, and Hoppy knew a guy, Michael English, so we put them together. They insisted that they were going to do silk screen. At first we did a couple of hundred and had them fly posted. Flyposting was a racket. As the club became more popular, and the posters were considered wonderful, people with steam kettles were steaming the posters off the hoardings in Great Western Road and we began to see less and less of our posters up - partly because they were being steamed off, and partly because fly posting crooks discovered that they could sell them to people. We'd see a bunch of posters for sale in Portobello shops.'

### **The *International Times***

John Hopkins: 'The first issue of *International Times* was in October 1966 - the first of the underground press in this country. It started on a shoestring and it got

popular because it was useful - it talked about crash pads, art, culture, theatre, drugs, police, gigs. It filled a gap where there was no communication in the media. It served a whole disparate lot of people and we got to find out about one another. In '67 we were busted for obscenity. The police used somebody's complaint as an excuse to close the paper down.'

Mike MacInnerney: 'Hoppy asked me to become Art Director of *International Times*, and I worked on it until Issue 13 or 14 - just after the police raid. We were working with linotype machines - very hard to design with and be psychedelic with. The chance to do more interesting stuff with layout came when we changed to offset litho so we were able to cut and paste. Much more flexible.'

### **The mid 60s scene**

Mike MacInnerney: 'At Hoppy's flat and other gatherings it was definitely a salon culture, with the apartments close together. Designers and artists and musicians at the time were trying to articulate and make sense of what this drug experience was; to bring this into their work. There was definitely an interest in the drug culture - about states of consciousness - which later moved on into mysticism.'

Dudley Edwards: 'There was a lot of cross-pollenisation. It was a tighter scene then. I wasn't alone in staying with the Beatles - most musicians knew most artists. It was the same 40 or 50 people - all friends.'

### **Underground clubs and happenings**

John Hopkins: 'Once you've got a venue all sorts of things can happen - events part planned, part unplanned. London Free School was a loose organisation that we felt we might help people without much education. I decided to hold a benefit at the local church hall at the bottom of All Saints Road. A band who came to play was called Pink Floyd. Some people also arrived - some americans - with a little light show. So that's how it happened.'

Dudley Edwards: 'Before flower power had reached these shores, there was news about all the acid that was going on - about light shows at the Fillmore and Avalon in San Francisco. There were some beginning to happen in London - Mark Boyle had been doing lightshows at UFO with Pink Floyd. The guy from Avalon came over and helped us put on a lightshow at the Roundhouse which we booked for 2 nights. At the first Paul McCartney did an electronic music track. For the second show we got Jimi Hendrix to play for £50. He brought an audience - maybe 2000, 3000 people. I was watching Hendrix and thinking 'Is he as good as I think he is?''

## **Black Music**

Delroy Washington: 'It's kind of strange. I would find out that the Rolling Stones were influenced by black people, so I got introduced to black American blues music through the Rolling Stones. A lot of people don't talk about that kind of stuff. It's funny, black youth in this country. Well for me I got introduced to blues and deep black music through white people. The more commercial jazz stuff was in our house, but this was deeper stuff ... deep jazz and blues.'

Joe Boyd: 'In the late sixties I was working with a band called the Blue Notes - the first multiracial band in South Africa. They were going to have a hard time coming back to South Africa and everyone thought they were great so they settled in London - and immediately the atmosphere changes. As long as they were exotic visitors passing through they were welcome, but as soon as they were staying here, there was jealousy. A visiting black person could be a hero, but you were going to leave. The union gave them a terrible time. These were refugees from apartheid. There was Musicians Union solidarity with South Africans - but on their own door step they were very hard ass.'

## 5. About londonprintstudio

london**print**studio was first established in 1974, initially working under the name of Paddington Printshop. It worked with the local community on various causes, as well as producing posters and designs for arts and music events. In the process, the studio became involved in many of the well known causes of the period and established a new model of community-based art practice that was replicated in cities across the UK. london**print**studio now has charity status, and people using the studio range from students and community organisations to major international artists and arts institutions. london**print**studio runs a gallery and an open resource providing access to traditional printmaking and digital media. The studio also runs a Masters programme in Printmaking in partnership with Bucks New University. The studio runs international residencies, often focusing on professional artists working in developing countries.

london**print**studio gallery  
425 Harrow Rd London W10 4RE

Open Tuesday to Saturday 10.30am to 6.00pm

Entrance to the gallery is free.

Nearest Underground Stations: Westbourne Park and Ladbroke Grove. Buses No 18, 328, 31 & 36 pass close to the studio.

For more information, please contact John Phillips on 020 8969 3247 or at [john@londonprintstudio.org](mailto:john@londonprintstudio.org)

## 6. Suggested Storylines

Groove Grove Graphics *presents many opportunities to cover London's best pop culture story of all time, from a range of different angles -*

- \* 40th Anniversary of the death of Jimi Hendrix - his legacy
- \* West London Metalgurus: Pete Townshend, Jimi Hendrix, Jimmy Page, Dave Gilmour, Motorhead, and Brian May. What is it about West London that produced such distortion and feedback?
- \* Folk and Jazz Fusions - virtuosi Courtney Pine, the Jazz Warriors, Harold McNair, Joe Harriott, and John Martyn's improbable collaboration with Lee Perry
- \* Young and Lost- Is creativity borne from necessity? With nothing to do and nowhere to go young West London promoters - WOW, NoDisco and ETA - are nomadic and frequently chaotic, yet at the forefront of introducing new West London talent
- \* Broken Beat - from a basement in Ladbroke Grove to Manchester, New Zealand, L.A. and beyond, the West London genre that seems to work just fine
- \* Lee Scratch Perry's misadventures in London - was he robbed when the The Wailers and Bob Marley fell under the influence of Chris Blackwell?
- \* West London gay culture, hedonists and dandies - from Frankie Goes to Hollywood, Erasure, PetShop Boys to Carl Barat and Pete Doherty of the Libertines
- \* West London's vibrant electrosynth and synthpop scene (Erasure, Pet Shop Boys, Depeche Mode) - with Mute records in the building next door to london**print**studio
- \* Art School impresarios and artists in West London - from Malcolm MacLaren and ZTT to Freddie Mercury and Jarvis Cocker
- \* West London Weirdness - The Deviants, the Pink Fairies, Hawkwind and Killing Joke were bands who really did walk on the wild side
- \* West End Girls - Raincoats, The Slits, Dusty, and All Saints to Modern West End women - Lily Allen, Kate Nash combining acid tounge lyrics with a dash of the wholesome Springfield sound, and sassy Estelle

## 7. Press Contacts

**For more information**, please email **Jane Goodsir** at [jane@powiscircle.com](mailto:jane@powiscircle.com), or telephone **07930 328 222**.

For enquiries after July 23<sup>rd</sup>, Tamzin Simpson will be available as an alternative contact on [tamzin.simpson@googlemail.com](mailto:tamzin.simpson@googlemail.com)